

A Vivaldi evening by the
Barnet Chamber Music Club

Dum spiro, spero

Sunday 14th October 2012

St. Stephen's Church

Bells Hill, Barnet

EN5 2UR

8.00pm



Admission is free!
Programme

The Four Seasons: Part 1 – Vivaldi

Spring and Summer

Thomas Aldren violin, The Eroica Chamber Orchestra, Michael Freyhan harpsichord

Concerto for oboe and bassoon in G major RV 545 – Vivaldi

*Malcolm Messiter oboe, Nathaniel Harrison bassoon, The Eroica Chamber Orchestra,
Michael Freyhan harpsichord*

----- *Interval* -----

Concerto for 2 oboes and 2 clarinets in C major RV 559 – Vivaldi

*Christopher Hooker and Malcolm Messiter oboes, Helen Paskins and William Stafford
clarinets, The Eroica Chamber Orchestra, Michael Freyhan harpsichord*

The Four Seasons: Part 2 – Vivaldi

Autumn and Winter

Thomas Aldren violin, The Eroica Chamber Orchestra, Michael Freyhan harpsichord

The next concert will be at 8.00 P.M. on Sunday November 4th.
Please see www.messiter.com for details.

The Eroica Chamber Orchestra

Violins: *Ellie Corr, Kirsty Lovie, Olivia Jarvis, Su Peterson, Jimmy Jarvis, Eun-Joo Yoon, Rebekah Harper*

Violas: *Elizabeth Boyce, Timothy Ridout*

'Cellos: *Anton Crayton, Bethan Lloyd*

Bass: *Felix Lashmar*

Programme notes

(from Internet research)

Antonio Lucio Vivaldi (4 March 1678 – 28 July 1741) nicknamed *il Prete Rosso* ("The Red Priest") because of his red hair, was Italian Baroque composer, priest, and virtuoso violinist, born in Venice. Recognized as one of the greatest Baroque composers, his influence during his lifetime was widespread over Europe. Vivaldi is known mainly for composing instrumental concertos, especially for the violin, as well as sacred choral works and over forty operas. His best known work is a series of violin concertos known as *The Four Seasons*. Though Vivaldi's music was well received during his lifetime, it later declined in popularity until its vigorous revival in the first half of the 20th century. Today, Vivaldi ranks among the most popular and widely recorded of Baroque composers.

Mantua and The Four Seasons

In 1717 or 1718, Vivaldi was offered a new prestigious position as Maestro di Cappella of the court of prince Philip of Hesse-Darmstadt, governor of Mantua. He moved there for three years and produced several operas, among which was *Tito Manlio* (RV 738). In 1721, he was in Milan, where he presented the pastoral drama *La Silvia* (RV 734, 9 arias survive). He visited Milan again the following year with the oratorio *L'adorazione delli tre re magi al bambino Gesù* (RV 645, also lost). In 1722 he moved to Rome, where he introduced his operas' new style. The new pope Benedict XIII invited Vivaldi to play for him. In 1725, Vivaldi returned to Venice, where he produced four operas in the same year.

During this period Vivaldi wrote the *Four Seasons*, four violin concertos depicting scenes appropriate for each season. Three of the concerti are of original conception, while the first, "Spring", borrows motifs from a Sinfonia in the first act of his contemporaneous opera "Il Giustino". The inspiration for the concertos was probably the countryside around Mantua. They were a revolution in musical conception: in them Vivaldi represented flowing creeks, singing birds (of different species, each specifically characterized), barking dogs, buzzing mosquitoes, crying shepherds, storms, drunken dancers, silent nights, hunting parties from both the hunters' and the prey's point of view, frozen landscapes, ice-skating children, and warming winter fires. Each concerto is associated with a sonnet, possibly by Vivaldi, describing the scenes depicted in the music. They were published as the first four concertos in a collection of twelve, *Il cimento dell'armonia e dell'inventione*, Opus 8, published in Amsterdam by Le Cène in 1725.

During his time in Mantua, Vivaldi became acquainted with an aspiring young singer Anna Tessieri Girò who was to become his student, protégée, and favorite prima donna.[33] Anna, along with her older half-sister Paolina, became part of Vivaldi's entourage and regularly accompanied him on his many travels. There was speculation about the nature of Vivaldi's and Giro's relationship, but no evidence to indicate anything beyond friendship and professional collaboration. Although Vivaldi's relationship with Anna Girò was questioned, he adamantly denied any romantic relationship in a letter to his patron Bentivoglio dated 16 November 1737.